THE METROPOLITAN MUSEUM OF ART
3 0620 00392657 2

119.8

R39

1910-15

LIBRARY
OF THE
METROPOLITAN MUSEUM OF ART
NEW YORK CITY.

PRESENTED BY
Merwin Clayton Sale

No. 38154

CASE

SHELF

MERWIN SALES CO.

SUCCESSORS TO

THE MERWIN-CLAYTON
SALES CO.

BOOK
AUCTIONEERS

16 EAST 40th STREET

NEW YORK CITY

SPECIAL SALES OF BOOKS, AUTOGRAPHS
ENGRAVINGS
AND OTHER PERSONAL PROPERTIES

Unequalled facilities for handling such material to the best advantage. Catalogues forwarded to the principal Private Buyers, Libraries, Historical Societies and others throughout the United States, including Great Britain and Continental Europe, thus placing at once each and every book consigned to us at the disposal of the book-buyers of the world. Collectors, Executors and others having books, etc., to dispose of, are invited to communicate with us. Consignments solicited in large and small quantities.

Libraries Appraised for Probate or Insurance.

No. 496—1913

Etchings, Mezzotints, Engravings and Drawings

Examples of the Work of Early Masters and those of the present time

including the

Portrait Engravers of the Sixteenth and Seventeenth Centuries, Stipple Engravings of Bartolozzi and his School, The Most Noted Line, Mezzotint Engravers, and Etchers from the Seventeenth to the Nineteenth Century

To be Sold at Auction

Thursday Afternoon, February 13th, 1913

Commencing at 2.30 p. m.

by the

Merwin Sales Company

16 East 40th Street

New York

Telephone, Murray Hill 1106

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00merw_5

Etchings, Mezzotints, Engravings and Drawings

EXAMPLES OF THE WORK OF EARLY MASTERS AND THOSE OF THE PRESENT TIME

INCLUDING THE

PORTRAIT ENGRAVERS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES, STIPPLE ENGRAVINGS OF BARTOLOZZI AND HIS SCHOOL, THE MOST NOTED LINE, MEZZOTINT ENGRAVERS, AND ETCHERS FROM THE SEVENTEENTH TO THE NINETEENTH CENTURY

TO BE SOLD AT AUCTION

THURSDAY AFTERNOON, FEBRUARY 13th, 1913

COMMENCING AT 2:30 P.M.

BY THE

Merwin Sales Company

16 EAST 40TH STREET
NEW YORK

TELEPHONE, MURRAY HILL 1106

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Merwin Sales Co. will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition before the sale, for examination by intending purchasers, and the Merwin Sales Co. will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.**

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as the Merwin Sales Co. shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Merwin Sales Co. to enforce the contract with the buyer, without such resale.

THE MERWIN SALES COMPANY,
16 East Fortieth Street,
New York.

CATALOGUE

OF

Mezzotints, Etchings, Drawings, etc.

THURSDAY, FEBRUARY 13, 1913.

Commencing at 2:30 P.M.

1. AENEAS VICO. Lucretia with a poignard in her left hand. B. 16. One of the earliest engravings of Vico after Marc Antonio, dated 1541. 4to.

2. ALDEGREVER. Aldegrever's portrait of Knipperdolling (German leader of the Anabaptists, executed 1536), engraved by Jan Muller. Folio.

3. AMERICANA. Engraved portrait by Peter Grooten of Simon Menno, founder of the Mennonites, after Burghart. Folio.

   * Very fine impression of a rare portrait. Simon Menno was the founder of the Dunker sect in Pennsylvania.

4. AMERICANA. Portrait of the Marquis de Bournonville, served with the French Army in America during the Revolution. Engraved by Roode, 1793. Small 4to.

5. ANDRÉ (MAJOR JOHN). The Capture of André. Colored lithograph by Currier and Ives. Folio.

6. APPIAN (ADOLPHE). Le Village de Chanaz. Etching. Holland paper proof with Cadart's stamp. 4to.

7. APPIAN (ADOLPHE). Etchings: A Well at Bordiquier, and A River Road. Proofs. (2)

8. APPLETON (THOMAS S.). "Friends." After E. A. Holmes. Open letter proof. Signed by both artist and engraver. Large folio.

9. AUBERT (A.). Engraved portrait of Mdme. Duchenois, famous French actress, as Diana. Folio.

10. AUDOUIN (P.). Louis XVIII. Engraved portrait. Folio. Fine impression.

11. AUDRAN (GERARD). Æneas saving his father at the burning of Troy. Engraved after Dominichino. Folio. Fine impression.

12. AUDRAN (J.). Spring, after Poussin; AUDRAN (G.). The Triumph of Alexander, after Le Brun; AUBERT, La Reverie, engraved by Thibault; FACIUS, Daedalus and Icarus, after Le Brun; STRANGE, Te Duem Laudamus, after Maratti; CARACCI, A Land Storm, by Pranker. Folio engravings. (6)

13. AVRIL (J. J.). Diana changes Actæon into a Deer. After Albani, 1780. Folio.
* Rare.

14. BARTOLOZZI (F.). Bust portrait of the engraver, by Bouilliard, 1797. Printed in brown. Folio.
* Original impression with full margins.

15. BARTOLOZZI (F.). A Naiad. After Cipriani. Printed in red. Folio. 1779.

16. BARTOLOZZI (F.). Perseus and Andromeda. Stipple engraving printed in brown after Cipriani. 4to.

17. BARTOLOZZI (F.). A Village Fête, by Bartolozzi and Vivares after Zuccarelli (rubbed); HEMERY, the Creation of Eve, after Procaccini; BOUCHER, the Repose of Diana, by Pelletier; and others. (8)

18. BASAN. Mort aux Rats, after Visscher; CONRAD VORSTIUS, engraved portrait, *ca.* 1640; BROWNE, Europa after Paul Brill; PYRAMUS & THISBE, etching attributed to Ribera. (4)

19. BEAUVARLET (J. F.). Toilette pour le Bal. Engraved after De Troy. Folio. Rare early state, with the blind stamp "G" after "Sculp," before the alteration of "Troy" to "De Troy" and with the misspelling "Prousseau" instead of "Prousteau."

20. BECKETT (ISAAC). Mezzotint portrait of Mary Fielding. After Lely. 4to.

21. BECKETT (ISAAC). Mezzotint portrait of Henry, Duke of Grafton. After Kneller. 4to.

22. BECKETT (ISAAC). Mezzotint portrait of Henry Compton, Bp. of London, invited William III to invade England. After Riley. Folio.

23. BEHAM (HANS SEBALD). The Village Fête, engraved after Beham by Johann Theodore de Bry. Oblong 12mo. *Ca.* 1570. Good original impression, but a very slight repair to upper right blank corner.
    * Scarce.

24. BENTLEY (J. T.). Etchings. "Village Scene by Moonlight;" "The Road by the Side of the Lake," and one other. Signed Remarque Proofs on Japan Paper. 3 pieces. Folio.

25. BERGHEM. Les Lavandeuses. Pastoral scene. Old engraving, proof before all letters. Folio.
    * From the Cardon collection with stamp.

26. BERGHEM. Cattle at a stream. Engraved by Jan Visscher. Folio. Proof before all letters.

27. BERGHEM. Two pastoral landscapes, fine originals from the De Tain collection; WINSTANLEY, The Death of St. Bartholomew, after Spagnoletto; BARTOLOZZI, Christ appearing to the two Maries; DE BRUYN, Christ Scourged; and other engravings. (26)

28. BLANCHARD (AUGUSTE). Isabella with the Pot of Basil. Engraved after Holman Hunt. Folio. India Proof before all letters.

29. BLOOTELING (A.). The Golden Age. After Gerard de Lairesse. Original impression with imprint of Nicolas Visscher. Folio.

30. BLOTELINGH: Hermannus Langelius, Dutch Protestant Divine (James I wrote an attack on Langelius), engraved after Franz Hals; HONDIUS, Andreas Rivetus, famous Dutch Calvinist, fine early impression; HOLBEIN, Anne of Cleves, engraved by Didier, proof before letters. (3)

31. BOLSWERT (SCHELTIUS À.). The Dead Christ with Mary and Angels. After Vandyek. Fine impression. Folio.

32. BOLSWERT (SCHELTIUS À.). The Mocking of Christ. After Vandyek. Folio.

33. BOLSWERT (SCHELTIUS À.). The Annunciation. After Vandyek. Folio.

34. BOLSWERT (SCHELTIUS À.). The Raising of Lazarus; The Entombment, and, Christ permitting St. Theresa to draw souls from Purgatory. Engravings after Rubens. Folio. (3)

35. BOULANGER (JEAN). Christ laid in the tomb. After Bourdon. Fine original impression. Folio.

36. BOUCHER (FRANÇOIS). Pan et Syrinx. Engraved by Martenasie. Folio.

37. BRACQUEMOND (FELIX). Portrait of Adrien Dubouché, founder of the Limoges Museum of Ceramies. Etching, 1876. 4to.

* Early Proof signed by Bracquemond, and before the reduction of the plate.

38. BRACQUEMOND (FELIX). Margot le Critique (the Magpie). Etching. India Proof. 4to.

39. BRACQUEMOND (FELIX). Le Corbeau. (The Crow beneath the Hangman's scaffold.) Etching. India Proof.

40. BROWNE (JOHN). Adonis carried off by Venus. Fine landseape after Swanevelt. Folio.

41. CALAHAN (J. J.). Etching "Winter in New England." Remarque proof before letters. Narrow oblong folio.

42. CALAMATTA (LUIGI). Voeu de Louis XIII. Engraved after Ingres. Folio. India Proof.

* Calamatta's largest and best plates considered one of the masterpieces of modern engraving.

43. CAMERON (DAVID YOUNG). Arran. Etching. Early impression. 4to.

44. CANALETTO: Venetian Scene, engraved by Berardi; TITIAN, portrait of Aretino, by Berger, 1766; BLOEMART, Descent of the Holy Ghost; BOLSWERT, Christ vietorious over Death; CORTONA, Alexander defeating Darius by R. de Mol; DIETRICY, Pastoral seene, etching. (6)

45. CARACCI (AGOSTINO). St. Jerome in the Desert. Original engraving by the famous Italian painter, and fine original impression. Folio.

* From P. Mariette's collection with his autograph and date 1668, and later in the Buttstaedt collection. Scarce.

46. CARACCI (ANNIBALE). Love ehastised. Engraved by Vangelisti, 1769. Fine impression. Folio.

47. CARACCI. Tobit and the Angel, after Raphael, engraved by Agostino Caracci, 1581; Madonna and Child, by Annibale Caracci; Madonna and Child with angels by Lodovico Caracci. (3)

48. CARON (ADOLPHE). The Duchess de Berri and her children. Engraved after Gerard in 1829. Large folio. Fine India proof before all letters.

49. CARON (ADOLPHE). Faust's first view of Marguerite. Engraved after Ary Scheffer. Artist's proof, before the completion of the chimney in the background. Folio.

50. CHAUVEL (T.). Solitude, and, Passage de la Ternoise; LALAUZE, Herodiade, after Constant; RAJON, The Dutch House-wife, after Maes; and other etchings. (10)

51. CHIAROSCURO. The Descent of the Holy Ghost, after Titian. Engraved in chiaroscuro by J. B. Jackson and printed from three blocks. Folio.

52. CHIAROSCURO. The Virgin presented at the Temple, after Titian. Engraved in chiaroscuro by J. B. Jackson and printed from three blocks. Folio.

53. CHIAROSCURO. Christ disputing with the Doctors, after Moroni. Engraved by Scacciati in chiaroscuro and printed from three blocks. Folio.

53A. CHURCH (F. S.). Etching by F. S. Church, 1892. A Girl and Flamingo. *Signed Artist Proof Etching on Japan Paper. With pencil sketch of the head of a girl.* Size of plate, height 7½ inches, width 11½ inches, with wide margins and mat.

* FINE PIECE. Classed among the artist's best works.

54. CLAUDE LORRAINE. The Goat-herd. Original etching. Good early state, but margins cut close.

* From the Burleigh James collection with stamp.

55. CLAUDE LORRAINE. The Morning. Fine landscape containing portrait of Claude drawing, engraved by Vivares. Folio.

56. CLAUDE LORRAINE. A Sea Port. Engraved by Canot, 1775. Folio. Large margins.

57. COLORED PRINTS. August, by C. H. Shannon, chiaroscuro from two blocks; Ponte di Rialto; Zante, aquatint in colors; etc. (7)

58. COLORED PRINT. Vue Générale du Bois de Boulogne. After Chapuy. Printed in colors. Large folio.

59. COLORED SPORTING PRINT. "American Field Sports," "A Chance for both Barrels." Painted by Tait. Lithographed by Currier & Ives. Large folio, colored (margins slightly damaged by nails).

60. COPLEY (JOHN SINGLETON). The Death of Major Pierson. Engraved by Kessler. Folio. Open Letter Proof. Slight repair to margins. Folio.

61. CORTES, Etc. Ferdinand Cortes Bartholomew Columbus. Two old engraved portraits, with letterpress. *Ca.* 1580. (2)

62. COSTUME PLATES. A Lady of Grand Cairo; Christina of Sweden, 1656; Sherrameeze Girls; etc. In colors. (14)

63. CRANACH (LUCAS). Marcus Curtius leaping into the Gulf. Woodcut. Trimmed close, and with a slight repair at the bottom. 4to.

64. GRAVIER (A.—*Etcher*). Etching after G. Boughton. "Rose Standish." Open letter remarque proof. Folio.

65. CRUIKSHANK (GEORGE). Comic song "Heigho! Says Thimble," with portrait of Liston in a graveyard scene, above. 4to. 1809.

* With autograph signature "*Drawn by Geor. Cruikshank.*"

66. CRUIKSHANK (GEORGE). Twenty-five various engravings by Cruikshank, from different publications, one colored. (25)

67. CUNNING HARLOT (THE). Mezzotint, printed by Carington Bowles, 1777. Colored, 4to.

* Scarce.

68. DAUBIGNY (CHARLES). La Nuit en Bateau. Original etching by the painter representing Daubigny and a friend sleeping on the floor of a house-boat. Proof.

69. DAVENPORT (HOMER). Pen and Ink Sketch "Uncle Sam and Prince Henry." Folio (slightly torn in center, but repaired).

70. DE BOSSIEU (J. J.). The Water-mill; Study of a Peasant. Original impressions of the etchings. (2)

71. DELACROIX. Tour Grec au Golfe de Naples. Fine marine view in the manner of Vernet. Engraved by Le Veau. Folio. Fine impression.

72. DELATRE (EUGÈNE). "Au Borde de l'Eau." Artist proof. Signed. Finely colored. Folio.
* Fine piece.

73. DELAUNEY (ALEXANDRE). Notre Dame, Paris. Etching. Large folio.
* The etcher is noted for his cathedral plates.

74. DELFF (WILHELM J.). Sophia Hedwich, Countess of Nassau, etc. (mother of George I). Engraved after Mireveldt. Folio. 1631. Fine specimen of engraving. Folio.
* From the Burleigh James collection with stamp.

75. DENDY-SADLER (W.). Old and Crusted. (Exterior of a country inn.) Etched by Boucher. Open letter proof. Framed.

76. DIETRICY: Pan dining with the farmer's family, etching; CLAUDE, the Tempest, facsimile; BERNIGEROTH, portrait of the Dyke of Brunswick in armor; AMBROSE SPINOLA, engraved portrait, *ca.* 1650; BEHAM, Moses and Aaron, 1526, damaged; FREY, the Holy Family. (6)

77. DIGHTON (R.). Caricatures in Colors: "Vil you give us a Glass of Gin"; and, "I vont take a farden less." 4to. (2)

78. DRAMATIC PORTRAITS. Mr. (Charles Booth) Parsons as Caius Silius. Lithograph. Folio. Inlaid.
* Rare American Dramatic portrait.

79. DRAMATIC PORTRAITS. Drinkwater Meadows as Simon Pure, rare early lithograph; Blind Tom, the Musical Prodigy; Mdme. Rejane, in colors; Alexandra Morrosini; etc. (7)

80. DREVET (PIERRE). Engraved Portrait—Joannes Polinier, after Lescrinier. Original impression with margins.

81. DREVET (P.). Engraved portrait of Samuel Bernard, after Rigaud (rubbed); AQUILA, Entry of Cardinal Gaetano into Milan, large panorama with numerous figures; GOLTZIUS, the Crucifixion; FLAMENG, Amateurs of Painting, etching after Meissonier; EDWARDS, Richmond Park, etching; CROWNING OF THE VIRGIN, proof engraving, unsigned. (6)

82. DÜRER (ALBRECHT). The Dream. B. 76.
* One of the rarer of Dürer's engravings.

83. DÜRER (ALBRECHT). Christ descending into Limbo. Engraved 1512. B. 16. Cut close and mounted.

84. DÜRER (ALBRECHT). Justice. After Dürer by Hieronymus Wierix. 12mo.

85. DÜRER (ALBRECHT). The Bath. Wood engraving. B. 128. Very early impression with the watermark of the arms of Augsburg, but the left margin restored very carefully with pen-and-ink. Folio.

86. DÜRER (ALBRECHT). The Annunciation. Woodcut. B. 83, no verses on the back; Profile portrait of Dürer, engraved by himself 1527, woodcut, a little rubbed. (2)

87. DÜRER (ALBRECHT). Portrait of Hieronimus Holzschuher, engraved by Wagner, Fine Proof, Moroni, The Tailor, etched by Le Rat; Hereau, Reverie, proof etching; and others. (7)

88. DUSART (CORNELIUS). The Village Fête. Etching. 1685. B. 16.
* Dusart's largest plate.

89. —— Another copy of the same, with old collector's monogram "A.B." on back.

90. EARLOM (RICHARD). Jacob burying Laban's Images. Mezzotint after Bourdon. Folio.

91. EARLOM (R.). Le Duc d'Arenberg, on horseback in a landscape with soldiers. Mezzotint after Vandyck. Folio. Margins cut close.

92. EARLOM (R.). Portrait of John Heaviside, surgeon. Mezzotint after Zoffany. Folio. Full margins.

93. EARLOM (R.). Nymphs and Satyrs. After Rubens. Mezzotint. Folio. Margins cut close. 1784.

94. EARLY GERMAN WOODCUTS. St. George, signed with monogram "M.G." and date 1510; Rodius, the Massacre of the Innocents, after Titian; David and Goliath, unsigned; The Creation, unsigned; Jost Amman, ten various engravings, Biblical subjects, etc. (14)

95. EARLY WOOD ENGRAVING. The Sacrifice of Isaac. Engraved in four folio divisions, in manner of Ugo da Carpi, probably for a chiaroscuro. (4)

96. EDELINCK (GERARD). Portrait de Madame Helyot. After Galliot. Folio.

* One of the few portraits of women engraved by Edelinck. Fine original impression, a duplicate from the Berlin Museum and the Von Derschau collection.

97. EDWARDS (S. ARLENT). Mezzotint portraits of the Viscountess Duncannon and Lady Beauchamp, on one plate. Printed in brown. 4to. Framed.

* Signed Proof. Only a very limited number were printed and the plate destroyed.

98. ETCHINGS AFTER REMBRANDT. By W. Unger. Folio. 6 pieces.

* This and the following 8 lots are all brilliant impressions, representing some of the most celebrated work of the Old Masters, each a Proof on Holland Paper, mounted on separate sheets. (These lots contain no duplicates.)

99. —— Etchings after Rembrandt, by W. Unger. Folio. 6 pieces.

100. —— Etchings after Rembrandt, by W. Unger. Folio. 6 pieces.

101. —— Etchings after Adrian Van Ostade, by W. Unger. Folio. 4 pieces.

102. —— Etchings after Frans Hals, by W. Unger (Holland and India Proofs). Folio. 11 pieces.

103. —— Etchings after Brouwer, Camphuysen, Fabritius, Hondecoeter, Jordaens, Livens, and others. By W. Unger. Folio. 9 pieces.

104. —— Etchings after Metzu, Moor, Poussin, Potter, Steen. By W. Unger. Folio. 8 pieces.

105. —— Etchings after Terborch, W. van de Velde, Van Dyck, J. v der Meer, L. van Laar, Wouwerman, etc. By W. Unger. Folio. 10 pieces.

106. —— Etchings after Rubens. By W. Unger. Folio. 3 pieces.

107. EVERDINGEN (A. VAN). Three landscapes, etchings; DE BOISSIEU, Pius VII on the Saone on the way for the coronation of Napoleon, etching, 1805; EARLOM, etching in brown after Claude from the Liber Veritatis, and, Eve in the Garden after Westall; CHIFFLART, etching. (7)

108. FAED (JAMES). Evangeline. Engraved after Thomas Faed. Folio.

109. FEYEN-PERRIN (A.). Return of the Fisherwomen, etched by Teyssonières. Remarque Proof on Vellum, signed by both Painter and Etcher. Framed in oak.

110. FLAMENG (FRANÇOIS). Etching "The Roll Call of the Girondists." Remarque Proof on India Paper. Folio.

111. FORMSTECHEZ (HELEN). Etching. "The Art Critic." Remarque Proof on India Paper. Folio.

112. FORTUNY. The Fortune Teller. Original etching. Proof. Framed.

113. FORTUNY. The Dead Kabyle. Original etching by Fortuny. Folio. Fine Proof in oak frame.

114. FOX (CHARLES JAMES). Colored caricature by Dighton "Members of the Whig Club," containing portraits of Fox and the Duke of Norfolk. 4to. 1798.

115. FRAGONARD. Le Colin-Maillard. (Colin and Shepherdess playing blind-man's buff.) Engraved by Beauvarlet. Folio.

116. FREY (JACOB). Mezzotint portrait of a girl. Engraved 1760. Folio.

117. GALLE (CORNELIUS). Salvator Mundi, and Saints, engraved within elaborate framed borders, after Vandyck. Fourteen different. Several marked with red pencil. (14)

118. GALLE (PHILIP). Septem Novae Legis Sacramenta. Complete set of the seven plates illustrating the Sacraments, with the title-page. 4to. 1576. (8)

119. GALLE (PHILIP). Fortuna Hominis Pigri. Set of four engravings illustrating the fate of the slothful man. Fine old impressions, curious and scarce. *Ca.* 1580. (4)

120. GAUTIER (L.). Etching after Ch. Jacque "L'Arrive aux Champs. Proof on India Paper. Folio.

121. GAVARNI. Portrait of Frederic Sauvage, inventor of the screw. Lithograph by Gavarni. 1853. India Proof. Folio.

122. GHEYN (JACOB DE). Daniel in the Lion's Den. Fine old impression, engraved about 1580. Small folio.

123. GHISI (DIANA). Bacchus and Nymphs at a Banquet. Engraved 1575. Folio.

124. GILLI (A.). The Monk's Temptation. Etching printed in red and brown. Folio.

125. GOENEUTTE (NORBERT). Toto, une Parisienne. Dry-point. Signed proof and with the artist's red stamp.

126. GOLTZIUS (HENDRICK). Ceres worshipped by the laborers. Engraved after Saenredam, 1596. Folio.

* Rare. Fine impression.

127. GOLTZIUS (H.). The Holy Family with John the Baptist. Engraved 1593. Folio.

128. GRANT (U. S.). Lieut.-General U. S. Grant and Staff Photograph by A. Gardner, Washington, 1865. Oblong folio.

129. GREEN (FRANK R.). Etching by Adolph G. Doring. "Coming from Church." Remarque Proof on Japan Paper. Folio.

130. GREEN (VALENTINE). Portrait of Lemuel Francis Abbott, painter, holding portrait of Lord Nelson in his hands. Mezzotint. Second of three states. Folio.

131. GREEN (VALENTINE). Queen Philippe interceding for the Burghers of Calais. Mezzotint, 1788. Large folio.

132. GREEN (VALENTINE). Death of Lady Jane Gray. Mezzotint, 1786. Large folio.

133. GREEN (VALENTINE). The Transformations of Phæthon's sisters into Poplar Trees. Mezzotint, 1797. Large folio.

134. GUERARD (HENRI). Head of a Spaniard. Etching printed in colors. Early proof before the aquatint work. 4to.

135. —— Lady with a fan, and study of ships, on one plate. Aquatint. One of only four signed proofs taken before the plate was cut down.

136. —— Head of a pug-dog, dry-point. Signed proof and with Guerard's red stamp; a ship on the stocks, dry-point. Signed Japan proof. (2)

137. GUERCINO. Cephalus and Procris. Engraved by Keyl from the painting in the Dresden Gallery. Folio. Fine impression. *Ca.* 1750.

138. GUNST (P. VAN). Engraved portrait of Jane, Countess Wharton. After Vandyck. Folio.

139. HADEN (SIR F. SEYMOUR). Amstelodamum. Etching, with the inscription in red "Hic Terminus Haeret." Drake, 37.

140. HAID (J. J.). The Coquette. Curious and early mezzotint. Folio.

141. HARLEQUIN. La Belle Constance dragonée par Arlequin deodat. Curious old engraving by Gisling, with verses beneath. Folio. *Ca.* 1690.

142. [HARRIS (JOEL CHANDLER).] The Tar Baby (from "Uncle Remus"). Lithograph by Carton Moore Park. Folio.

143. HODGES (C. H.). The Entombment. After Parmigiano. Mezzotint. Proof before letters. 4to. 1788.

144. HOGARTH (WILLIAM). Credulity, Superstition and Fanaticism. Engraving containing caricature portraits of Whitfield, Mary Tofts, the rabbit imposter, etc. Engraved by the artist. Folio. 1762.

145. HOGARTH (WILLIAM). Garrick in the character of Richard III. Engraved by Hogarth and Grignion, 1746. Folio.

146. HOGARTH (WILLIAM). England, the Recruiting Sergeant, with the verses by Garrick beneath (repaired); The Child Moses brought to Pharaoh's daughter, humorous caricature engraving, folio. (2)

147. HOLLAR (WENCESLAUS). Johannina Vesella Pictress, filie prima da Titiano. Engraved after Titian, 1650. 4to. Scarce.

148. HOLLAR (WENCESLAUS). Portrait of Elizabeth Villiers, Duchess of Lenox and Richmond, after Vandyck. 4to.

149. HOLLAR (WENCESLAUS). Portraits of the Earl and Countess of Portland, engraved after Vandyck. 4to. Early impressions. Scarce. (2)

150. HOLLAR (WENCESLAUS). Thirty-five engravings of the costumes of women of various parts of Europe —England, Germany, Holland, etc. With title-page "Theatrū Mulierum." 12mo, on nine 4to mounts. (36)

* Very scarce.

151. HOUBRAKEN (J.). Portrait of Wilhelm VIII, Landgrave of Hesse. Folio. 1755.

* Considered Houbraken's masterpiece of portrait engraving. Scarce.

152. IMPRUDENCE OF CANDAULES, KING OF LYDIA (THE). E. Oe Suer, pinx, J. Stratt, sculp. Stipple engraving on India paper. Folio. Fine impression.

153. IRVING (WASHINGTON) AND HIS LITERARY FRIENDS. Mezzotint engraving, with portraits of Hawthorne, Holmes, Cooper, Longfellow, Bryant, Emerson, etc. Large folio. Rare, but with some slight repairs.

154. ISRAEL VAN MECKENEM. Christ led before Caiphas. B. 12. Trimmed close.

* Very scarce.

155. —— Sancta Odilia. B. 131. Cut close and partly into at the top, and with some repairs, but very rare.

156. JACQUE (CHARLES). Les Chanteurs (The Singers). Etching by the painter. Proof before title printed by Delatre. Folio.

157. JACQUE (LÉON). Le Moulin de la Galette, Montmartre. Etching. 4to. Proof on Holland paper with Cadart's stamp.

* One of the notorious resorts of the Parisians.

158. JAZET. Aquatints after Sir David Wilkie; the Rabbit on the Wall, Village Politicians, Rent Day, and The Cut Finger. Fine original impressions. Folio. (4)

159. JOHNSTON (JOSEPH E.—Confederate General in the Civil War). Engraved portrait, bust in uniform, in oval. Proof before all letters. Folio.

160. JONGKIND (J. B.). Etchings: Soleil Couchant, Port d'Anvers; Une Rue, Hollande; Demolitions . . . Saint Marcel; Canal de Hollande; Port au Chemin de Fer à Honfleur; Entrée du Port de Honfleur; Jetée en bois, Honfleur. 4to, etc. (7)

* These etchings were greatly praised by Beraldi and Hamerton.

161. LALANNE (MAXIME). Un rue de Rouen. Etching. Proof. 4to. Scarce.

162. LALANNE (MAXIME). The Old Tower, Amsterdam; Demolitions pour la Rue des Écoles. Etchings. 4to. (2)

163. LAUBER (JOS.—Etcher). Etching after Chas. Mente. "In the Orchard." Remarque proof on India paper. Signed by both artist and etcher. Large folio (margins soiled).

164. —— The same. Remarque proof on India paper. Signed by the etcher only.

165. —— The same. Remarque proof on India paper. Signed by the artist only.

166. LEGAL PORTRAIT. The Right Hon. Lord Teignmouth. Engraved in stipple by Cheesman. Folio. 1816. Large margins.

167. LEGROS (ALPHONSE). Le Manège. Etching. Original impression with Cadart's stamp. Folio.

168. LEGROS (ALPHONSE). Le Réfectoire. Etching. 4to. On Holland paper with Cadart's stamp.

169. LEGROS (ALPHONSE). La Charette. (The broken-down cart, with a woman seated.) Etching. 4to. Proof.

170. LEGROS (ALPHONSE). The Wayfarer. Etching. 4to.

171. LEGROS (ALPHONSE). A Breton Peasant. Etching. 4to. Proof.

172. LEGROS (ALPHONSE). Death and the Peasant. Etching. 4to.

173. LEMPEREUR (L. S). La Sortie du Bain. Engraved after Trinquesse. Folio. Small tear repaired.

174. LENFANT (JEAN). Jacques de Gaillard, engraved portrait, 1659; ANDREAS DE PAJOT, engraved portrait, 1663. Folio. (2)

175. LIEVENS (JAN). Etched portrait of Jacob Gouter, musician to Charles I. 4to.

* From W. Esdaile's collection, with his initials on back. Fine proof of the First State before Meyssens' address.

176. LINCOLN (ABRAHAM). Facsimile of the Emancipation Proclamation, Oct. 26, 1863. With vignette photograph of Lincoln. Large folio, broadside (margins slightly torn into). Chicago, n d.

177. LINCOLN (ABRAHAM). Lithographic Portrait. Three-quarters length. Pub. by Kimmel & Forster (1865). Folio.

178. LINCOLN (ABRAHAM). Portraits. Columbia's Noblest Sons. Washington and Lincoln; The Defenders of Our Union, Washington, Lincoln and others; The Preservers of Our Union, Grant and Lincoln. Lithographs by Kimmel & Forster, 1865. Folio. 3 pieces.

179. LINCOLN, ETC. Lincoln, McClellan, and Civil War scenes, on one plate, 4to, engraver's proof before cleaning of the plate. Capt. Semmes, engraved bust. (2)

180. LOMBART (P.). BEAUTIES OF THE COURT OF CHARLES I. Dorothea, Countess of Sunderland (Waller's "Sacharissa"). After Vandyck. 4to.

* This series is all after Vandyck.

181. —— Elizabeth, Countess of Castlehaven.

182. —— Anne Sophia, Countess of Carnarvon.

183. —— Lucy, Countess of Carlisle.

184. —— Margaret, Countess of Carlisle.

185. —— Anne, Countess of Morton.

186. —— Penelope, Lady Herbert.

187. —— Another copy of the same.

188. —— Rachel, Countess of Middlesex.

189. —— Another copy of the same.

190. —— Elizabeth, Countess of Devon.

191. —— Another copy of the same.

192. —— Philip, Earl of Pembroke.

193. —— Henry, Earl of Arundel.

194. LUCAS VAN LEYDEN. Coat-of-arms. A shield with device of a grotesque head in centre, supported by two genii. Engraved 1527. Small repair to lower right corner, but scarce.

195. LUTHER (MARTIN). Luther, Melancthon, Pomeranus and Cruciger translating the Bible. Fine line engraving. Large folio. Artist's Proof on India Paper before all letters of the First State.

196. MANDEL (PROF.) Charles I, in Court Robes with the Star, etched after Vandyck. Folio. Open Letter Proof.

197. MANET (EDOUARD). The Boy with the Sword. Original etching by the painter from his painting in the Metropolitan Museum of Art. 4to.

* Proof of the second of three states. Rare.

198. MARC ANTONIO RAIMONDI. Venus, Mars and Cupid. Engraved 1508. B. 345. 4to. Scarce.

199. MASSON (ANTOINE). Engraved portrait of Michael Colbert from Life. Engraved 1674. Folio.

* Rare. Not in Blanc nor in the Firmin-Didot collection.

200. MASTER "M. Z." (MATHÆUS ZASINGER, OR MARTIN ZAGEL). The Young Prince refusing to shoot at the corpse of his father (called by Bartsch "Martyrdom of Saint Sebastian"). B. 4. 4to. Engraved about 1500.

* Rare. From the collection of William Bell Scott with his stamp.

201. MEISSONIER (J. L. E.). Le Sergent Rapporteur. Etching by the famous painter. First state with "imp Salmon."

202. MENPES (MORTIMER). A Breton Beggar, proof; HUBERT HERKOMER, The Poacher's Fate, and, The Wood-cutters, India Proofs; MILLAIS, Summer, scarce etching by the painter; and six other etchings. (10)

203. MEYER (HANS). Assunta Fontanarosa. Portrait of an Italian Beauty. Fine specimen of modern engraving. Open letter proof.

204. MEYER (HANS). Marietta da Napoli. Companion to the above. Open letter proof.

205. MEZZOTINTS. The Chastity of Susanna; and Susanna Accused. Two mezzotints in high coloring. *Ca.* 1780. (2)

* Old mezzotints for attaching to glass with transparent varnish, in the antique glass-painting fashion.

206. MEZZOTINTS. Henry Clarke, and Martin Folkes, by Faber; Bp. Ridley, the martyr, by Houston, etc. (6)

207. —— Rembrandt's Mother; John Myddleton, by Murphy; Two Landscapes by Brandard; etc. (6)

208. MIELATZ (CHARLES F. W.). Etching "Study in Flowers." Signed Remarque Proof on India Paper. Folio (margins soiled).

209. MILLER (JOHN D.). Portrait Study. After Fred Leighton. India Proof. Signed by both artist and engraver. Folio (margin torn into).

210. MILLET (JEAN FRANCOIS). Peasants returning from work, drawn by Millet and engraved on wood by Lavieille, 1855. India Proof, scarce; Portrait of Millet etched by Bocourt. (2)

211. MILO (EMIL). Etching. "By the Garden Wall." After Mary L. Fairchild, 1887. Remarque Proof on Japan Paper. Signed by both artist and etcher. Large folio.

212. MORAN (M. NIMMO). Landscape. Painter etching. Proof. 4to.

213. MORAN (PETER). Etching "Head of a Dog." Signed Remarque Proof on India Paper. Folio.

214. MORAN (THOMAS). Waves breaking on a sandy shore. Original etching by the painter. 4to. Proof.

215. MORGHEN (RAPHAEL). Wilhelmus II, Princeps Nassoviæ. After Miereveldt. Folio.

216. MORGHEN (RAPHAEL). Diana and her Nymphs. After Dominichino. Large Folio. Good early impression, the inscription on the suspended sandal visible.

217. MORGHEN (RAPHAEL). Justice, after Raphael. Early impression before the retouch. Folio.

218. MORGHEN (RAPHAEL). La Peinture. Engraved after Gavin Hamilton. Folio.

219. MORGHEN (RAPHAEL). Portrait of Bindo Altoviti (also called Raphael's portrait of himself). Engraved after Raphael. Folio.

220. MORGHEN (RAPHAEL). St. Peter and St. Paul, after Guido. Engraved by Cipriani under the direction of Morghen. Folio. Fine impression.

221. MORGHEN (RAPHAEL). Portrait of Diodato Turchi, proof of the third of four states, before Bardi's address; Christ proclaiming the Law, after Da Vinci; Portrait of a Nun, proof; Giuseppe Parini, by Garavaglia, pupil of Morghen, proof with the engraver's stamp. (4)

222. MORLAND (GEORGE). St. James' Park. Colored reproduction of the famous engraving after Morland. Folio.

223. MULLER (JAN). Portrait of Johann Neyen, ambassador from Austria to the Dutch States-General. After Miereveldt, 1608; MATHAM, portrait of J. Koerten, 1661; VAN DALEN, portrait of Rudolph Peter. Folio. (3)

224. MUNNICHUISEN (J.). Portrait of Johannes vander Wayen, fine impression; VISSCHER, Franciscus Valdesius, margins cut close; KILIAN, Franciscus Pisanus. Folio. (3)

225. NORDHEIM (J. G.). Madonna, after Sassoferrato, Brilliant Proof. 4to.

226. NORTHCOTE (SIR JAMES). Bacchus with tigers. Etching. 4to. Proof.
* The only etching made by the noted painter.

227. ORIGINAL DRAWING. Dutch Mountain Scene: a Peasant with cart halting at the door of an Inn. Water-color. Signed and dated 1798. 21½ x 24¾ in.

228. ORIGINAL DRAWING. A Dutch Gardener in his market garden. Water-color drawing (by Van Haagen). 9 x 10½ in.

229. ORIGINAL DRAWINGS. Water-color drawing by Jan van Stry, "The Washerwoman." 4to.

230. ORIGINAL DRAWING. Landscape with cattle and ruins. Copy of a painting by Van de Velde by A. Thiele, 1772. Signed. 19½ x 14½ in.

231. ORIGINAL DRAWING. Water-color by L. Loire, signed and dated 1864; A young woman at a window, with flowers. 4to.

232. ORIGINAL DRAWING. Pen-and-ink drawing, very cleverly executed, representing a Japanese interior, with the "Tea Ceremony." 13½ x 19 in.

233. ORIGINAL DRAWINGS. Drawing in brown ink of a Ewe and two lambs on the bank of a stream. By Eugène Verboeckhoven, the famous painter. Signed and dated 1848. Gilt frame.
* Rare and fine.

234. ORIGINAL DRAWINGS. Pen-and-ink drawing of sheep grazing by the edge of a pond. By Eugène Verboeckhoven, the famous painter. Signed and dated 1838. Gilt frame.
* Rare and fine.

235. ORIGINAL DRAWINGS. The drowsy cavalier. Clever pen-and-ink drawing by Delort. Signed and dated 1875. In Gilt Frame.

* Rare and fine.

236. OSTADE. Beggar with a bent back. Three grotesque figures. Etchings by Deuchar. Original Proofs. 16mo. (2)

237. OSTADE. The humpbacked violin player, original etching by Ostade; Drinking, engraved by Suyderhoef; Smoking, by Marcus. (3)

238. PALMER (SAMUEL). The Lonely Tower. 4to. Proof on Large Paper.

239. PALMER (SAMUEL). The Eastern Gate. 4to. Proof on Large Paper.

240. PALMER (SAMUEL). Under the Vine. 4to. Proof on Large Paper.

241. PENCZ (GEORG). The Conversion of St. Paul, 1545 (slight repair); Dialectica; Sara given in marriage to Tobias. (3)

242. PERINE (GEO. E.—Engraver). "The Vale of Peace." Engraver's Proof on India paper. Folio.

243. PHOTOGRAPHS. Clock Tower, Harfleur; Two large photographs of the Yosemite Valley; Ghiberti's Bronze Gates, etc. Mostly large folio. (13)

244. POPES. Clement IXth, engraved by Hall, after Carlo Maratti, proof; Innocent XI, engraved by T. Gole, fine old impression. Folio (2)

245. PORPORATI (CARLO.) The Death of Abel, after Van der Werff; Erminie et le Berger, after Van Loo. Folio. (2)

246. PORTRAITS. Guilielmus Ripperda, by Borrkens, 1648; Philippe van Thielen, by Collin; Peter the Great, by Mecou, proof; Le Brun, by St. Aubin; Rembrandt, by Masson; etc. (15)

247. PORTRAITS John Hunter, by Egan; W. H. Wollaston, by Holl, proof before letters; Pope and Garth, aquatint by Ireland; Da Vinci, by Cantini, proof; and others, including some carbon prints of Countess Spencer, Beethoven, etc. (16)

248. POUSSIN. The Holy Family. Engraved by Poilly. Fine impression with large margins.

249. POUSSIN. The Continence of Scipio. Engraved by Legat, 1784. Large folio.

250. POUSSIN. Moses striking the Rock. Engraved by J. B. Michel. Folio. 1788.

251. POUSSIN. The Cascade. Engraved by Vivares. 1785. Folio.

252. RAIMBACH (A.). The Errand Boy. After Wilkie. Fine Open-letter Proof, with full margins. 1825. Rare.

253. RAPHAEL. John in the Wilderness. Engraved in stipple by Vendramini. Scratched Letter Proof. Folio.

254. RAPHAEL. The Massacre of the Innocents, engraved by Steinla, fine India Proof; SMITH, St. Peter's First Sermon, after West; POILLY, The Marriage of St. Catharine, after Mignard, Proof; and others. Folio. (6)

255. REMBRANDT. Rembrandt and Saskia. Large folio reproduction printed in colors. Mounted on canvas and on a stretcher. 31 x 26 in.

256. REMBRANDT. Joseph and Potiphar's Wife. Etching. Late impression from the original plate. Large margins.

257. REMBRANDT. Christ before Pilate. Etched copy by François Flameng of the original etching. 4to.

258. REMBRANDT. Rembrandt's Mother. Etching by Lefort. 4to. Proof before Letters.

259. REMBRANDT. Facsimiles of rare proof etchings in the Firmin-Didot and other collections, by the Amand-Durand process, including The Three Trees, Landscape with a Cottage and Barn, The Goldweigher, Janus Lutma, etc. The sizes of the originals. (12)

260. —— Another similar lot, including the Mill, Rembrandt Drawing, St. Jerome reading, the Angel appearing to the Shepherd, etc. (13)

261. REMBRANDT. Portrait by Waltner, and portrait after Rembrandt by Massaloff; MINOR, Marine after Mesdag, Remarque Proof; DAVID LAW, Capt. Cook's house, Whitby; and other etchings. (10)

262. REYNOLDS (SIR JOSHUA). Viscount Althorp, The Age of Innocence, and Robinetta, by Richeton, Mongin and Lalauze; JACQUEMART, a Louis XVe table; VANDERHOOF, Dordrecht; L'HERMITTE, Church Interior; and other etchings. (15)

263. REYNOLDS (S. W.). Dolly Varden and Miss Haredale. Engraved after Frith. 1845. Folio. Open Letter Proof.

264. REYNOLDS (S. W.). Mezzotint. A vulture attacking a snake. Large folio. Fine old impression with margins.

265. ROBETA. The Young Man tied to a Tree by Love. B 25. Engraved about 1510–20. 4to.

* Passavant considers most of the designs of Robeta to have been after Fra Filippo Lippi.

266. ROBINSON (MARY "PERDITA"—Actress and Mistress of George IV.) Profile portrait engraved by Daniell. Folio.

267. ROGEL (HANS). Christ on the Cross with the Virgin, St. Aphra, St. John and St. Ulrich. Copper engraving. *Ca.* 1550. 4to.

268. ROST (C.). The Prairie Lilies. Engraved after Thompson. PRINTED IN COLORS. Folio.

269. ROWLANDSON (THOMAS). John Bull at the Italian Opera. Engraving in colors, 1805. Slight damage to upper left corner.

* Scarce. Reproduced by Grego in his bibliography of Rowlandson.

270. RUSKIN (JOHN). Mezzotint after a drawing by Turner. Proof. 4to.

271. SADLER (J.). Christ nailed to the Cross after De Vos, 1582; MATHAM, St. James of Compostella, 1624; SCHONGAUER, Christ bearing the Cross, fine facsimile; and others. (6)

272. SADELER (RAPHAEL). Adam and Eve driven from Paradise. Engraved after De Vos. 4to. Fine original impression. 1583.

273. SADELER (RAPHAEL). Mary lamenting over the dead body of Christ. Engraved *ca.* 1580. Very fine impression. 4to.

274. SADELER (RAPHAEL). Landscape with milking scene, a husbandman, etc. After Bassano. Engraved *ca.* 1600. Very fine impression. 4to.

275. SAENREDAM (J.). Adam and Eve in Paradise. Very fine original impression.

* From the Esdaile collection.

276. SCHMIDT (G. F.). Portrait of Fridericus Benedictus Oertel. Engraved 1752. Folio.

277. SCOTLAND. Edinburgh from the Castle. Engraved by W. Richardson after D. O. Hill. Large folio. India Proof.

278. SHAKESPEARE. The Portrait by Droeshout in the "First Folio." Photo-lithographie facsimile. India Proof. Folio.

279. SHARP (W.). St. Ceeilia. Engraved after Dominiehino. Large folio.

280. SIMMONS (W. H.). The Mother's Shadow. Mezzotint. Folio. Proof before all letters.

281. SIMON (JOHN). Mezzotint portrait of Queen Anne, after Kneller. Cut close, but good impression.

282. SMITH (J.). Mezzotint portrait of the Duchess of Cleveland, mistress of Charles II. After Kneller. 4to.

283. SMITH (J.). Mezzotint portrait of the Countess of Salisbury. After Kneller. 4to.

284. SMITH (J. R.). Mezzotint portrait of Joseph Warton, eritic and friend of Dr. Johnson. After Sir Joshua Reynolds. Folio.

285. SPORTING. Horse-Raeing: Plate I, Training. Aquatint printed in eolors. Small 4to. London: J. L. Marks, 1836.

286. SPORTING. A Sleeping Dog. Etehing by Adam Bartsch. After Van de Velde. 4to. Proof.

* Etched by the author of "Le Peintre-Graveur."

287. SPORTING. The Stable Door; Mare and Foal; Interior of the Shed. Delicate etehings by J. F. Lewis. 4to. Proofs. (3)

288. SPORTING. Buck Shooting; Horses Ploughing; Spaniels hunting rabbits. Delieate etehings by J. F. Lewis. 4to. Proofs. (3)

289. STEEN (JAN). The Baker. Engraved by J. Bemme. Folio. Proof before all letters.

290. STRANG (WILLIAM). The Beggar. Etching. 4to. Signed Proof.

291. STRANG (WILLIAM). Etching. The Cotter's Family. Fine impression. 4to.

292. STRANG (WILLIAM). Etehing. Mealtime. Fine proof. 4to.

293. STRANG (WILLIAM). Wayfarers. Etching. Proof. Mealtime, etching. (2)

294. STRANGE (SIR ROBERT). Cupid with a bow. After Vanloo. Small folio.

295. STRANGE (SIR ROBERT). The Magdalen. After Guido. Fine impression. Folio.

296. STRANGE (SIR ROBERT). The Judgment of Hercules. After Poussin. Folio.

297. STRANGE (SIR ROBERT). Venus attired by the Graces. After Guido. Folio.

298. —— Cleopatra. After Guido. Fine and early impression with the number. Folio.

299. —— Henrietta Maria, Queen of Charles I with children. After Vandyck. Folio.

300. —— Esther before Ahasuerus. After Guercino. Folio.

301. —— Sappho. After Carlo Dolci. Folio.

302. —— The Finding of Romulus and Remus. After Berretino. Folio.

303. —— Cæsar, Pompeia and Calphurnia. After Berretino. Folio.

304. SURUGE (LOUIS). Portrait of René Fremin. After Latour. Folio. With Calcographical stamp. (Suruge's Academy plate, 1747.)

305. [SUYDERHOEF (J.).] Portrait of Hadrianus Junius. Folio.

* First state with the address of Allardt. Hadrianus Junius is noted for his advocacy of the claims of Haarlem to the invention of printing and was the first to name Koster as the inventor.

306. TARDIEU. Entry of Constantine into Rome, after Rubens; BROUWER, Dutch Tavern Scene, engraved by Visscher; MONNET, Oriental scene, engraved by Tilliard; BELLANGER, Paul preaching at Athens; and other engravings. (20)

307. TASINSKI. Etching "The Girl with the Muff." Signed remarque proof on Japan paper. Folio.

308. TENIERS. Les Apprêts Militaires (Military preparations.) Engraved by Basan. Folio. Fine impression and scarce.

309. TENIERS. The Miseries of War. Engraved by Tardieu. Large folio.

310. TENIERS. Witches departing for their work. Engraved by Aliamet. 4to.

311. TENIERS. Witches arriving. Engraved by Aliamet. Folio, with margins.

312. TITIAN. The Laocoon, engraved by Boldrini. 4to. *Ca.* 1550.

* Wood engraving of the caricature by Titian of the famous statue of the Laocoon. Scarce and curious.

313. TOMKINS (P. W.). Allegorical engraving with a Triumphal Car, etc. Engraved in stipple after Hamilton, and printed in brown. Large folio. 1790.

314. TOSCHI (PAOLO). Fresco after Parmigianino, engraved by Toschi, Silvani and Raimondi. India proof before letters. Folio.

315. TURNER'S LIBER STUDIORUM. The Bridge and Cows. No. 2 of the Series. Engraved by C. Turner. Early state before the dot in the "P" and with the cross planks of the bridge white. With full margins. Rawlinson, p. 12.

316. TURNER'S LIBER STUDIORUM. Juvenile Tricks. No. 22 of the Series. Engraved by W. Say. 4to. Rawlinson, p. 59.

317. TURNER'S LIBER STUDIORUM. Coast of Yorkshire, plate 24 of the Series. Mezzotint by W. Say in brown. 4to. Rawlinson, p. 63.

318. TURNER'S LIBER STUDIORUM. Marine Dabblers. No. 29 of the series. Engraved by W. Say. 4to. Rawlinson, p. 75.

319. VAN DALEN (C.). Portrait of Henry, Duke of Gloucester. Engraved after Luttich. Folio.

320. VAN DER BOSSCHE, The Virgin on a Crescent, eng. 1607 (rare); BERGHEM,. The Travellers, by Major; RUBENS, The Descent from the Cross, by Naquet, proof before letters; RAPHAEL, St. Margaret, by Troyen; and other folio engravings. (20)

321. VAN DE VELDE (JAN). The Four seasons, Complete set of the four plates. Third of four states. 4to. (4)

322. VANDYCK. Summer and Winter. Engraved by Hendrik Barry, *ca.* 1650. 4to. Very fine impression.

323. VANDYCK. Portrait of Francisco Villani, engraved by Van Schuppen; Renaud and Armida in the enchanted garden, by Ragot; Christ on the Cross, by Isaac; Virgin and Child, by Hendrix. (4)

324. VANDYCK. Lucas and Cornelius De Wael, engraved by Hollar; Christ and the Sick Man, by Peter de Jode; Virgin and Child with angels playing on musical instruments, by Pitau; Portrait engraved by Morin; and others after Vandyck. (11)

325. VANDYCK'S PORTRAITS, Gaspar de Crayer and Aubertus Miræus, engraved by Paul Pontius; Lucas Vorsterman and Wenceslaus Coeberger, engraved by Vorsterman; Artus Wolfart, by C. Galle; Ferdinand of Austria, by Lommelin. (6)

326. VAN MARCKE. Cattle in the Landes Etched by Courtry. Folio. Fine etching of one of Van Marcke's famous paintings.

327. VENEZIANO (AGOSTINO DE MUSI). Iphigenia recognising Orestes. B. 194. First state, before the address of Salamanca. 4to. Good impression.

328. VERMEULEN (C.). Portrait of Joseph Roettiers. After Largillière. Engraved 1700. Folio.

329. VEYRASSAT. Rest of the Haymakers. Etching. 4to.

330. VOLPATO (J.). The Delphic Sibyl, and the Prophet Joel. Engraved after Michelangelo. Folio. (2)

331. VORSTERMAN (LUCAS). St. Sebastian, after Vandyck, fine original; STRANGE, Fortune, after Guido; BERRETINO, Bacchanalian Scene, old engraving; TITIAN, Madonna and Child, by Raab; BYRNE, Hounds and Magpie, after Wootton; and other engravings. Folio. (16)

332. WALKER (W.). Portrait of the Rt. Hon. J. C. Herries, M.P. Mezzotint after Boxall. Folio. Proof of a Private Plate. Very fine impression.

333. WALTNER (CHARLES). Mrs. Fitzherbert, after Romney. Etching. 4to.

* Proof before All Letters on China Paper.

334. WASHINGTON (GEORGE). Sacred to the Memory of the Illustrious Champion of Liberty, General George Washington. Bust portrait. Oval with radiating rays, coat and body, scroll pen-work. Large folio. Hart, No. 862 A.

335. WATSON (J.). Mezzotint portrait of George III. After Ramsay. 4to. Cut close.

336. WEIROTTER. Two etchings of landscapes; VAN BEMMELL, landscape, etching; KOBELL, two etched landscapes; and others. (7)

337. WIERIX (ANTON). St. Jerome in the Desert. Fine old impression. Small 4to.

338. WIERIX (HIERONYMUS). St. Jerome in the Desert; St. Michael piercing the dragon; Christ's entry into Jerusalem; and, Christ before the Sanhedrim. Fine impressions. (4)

339. WILLE (JEAN GEORGE). Portrait of Elizabeth Gouy, wife of Hyacinth Rigaud the painter. Engraved after Rigaud. Folio. 1743.

340. WILLE (J. G.). Portrait of Louis Phelypeaux, Secretary of State, in Court Dress. After Tocque. Engraved 1761. Large folio.

341. WILLE (J. G.). The Death of Mark Antony. Engraved after Battoni. Folio.

342. —— Portrait of Marshal Saxe, after Rigaud. Folio. 1745.

343. —— Le Marechal-des-Logis (The Camp Marshal rescuing a girl from robbers). Engraved after A. W. Wille. Folio.

344. WISEMAN (ROBT. R.). Etching "Tomlinson Bridge." Signed artist proof on Japan paper, 1889. Oblong folio.

MERWIN SALES CO.

SUCCESSORS TO

The Merwin-Clayton Sales Company

BOOK AUCTIONEERS

16 EAST 40TH STREET

NEW YORK CITY

SPECIAL SALES OF BOOKS, AUTOGRAPHS

ENGRAVINGS

AND OTHER PERSONAL PROPERTIES

Unequalled facilities for handling such material to the best advantage. Catalogues forwarded to the principal Private Buyers, Libraries, Historical Societies and others throughout the United States, including Great Britain and Continental Europe, thus placing at once each and every book consigned to us at the disposal of the book-buyers of the world. Collectors, Executors and others having books, etc., to dispose of, are invited to communicate with us. Consignments solicited in large and small quantities.

Libraries Appraised for Probate or Insurance.

DOUGLAS TAYLOR & CO., NEW YORK

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library